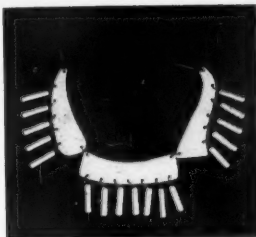


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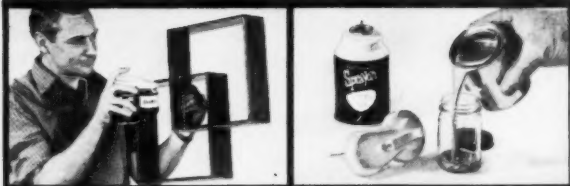


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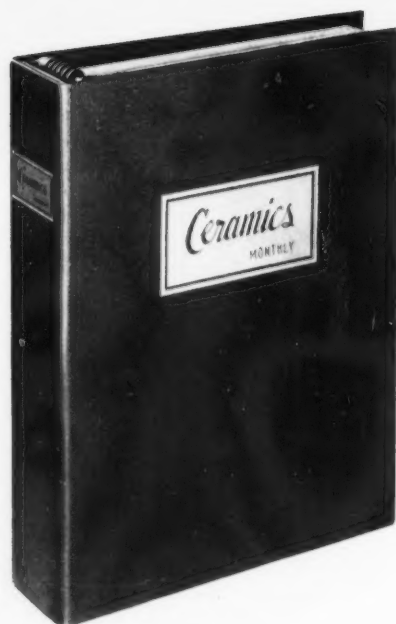
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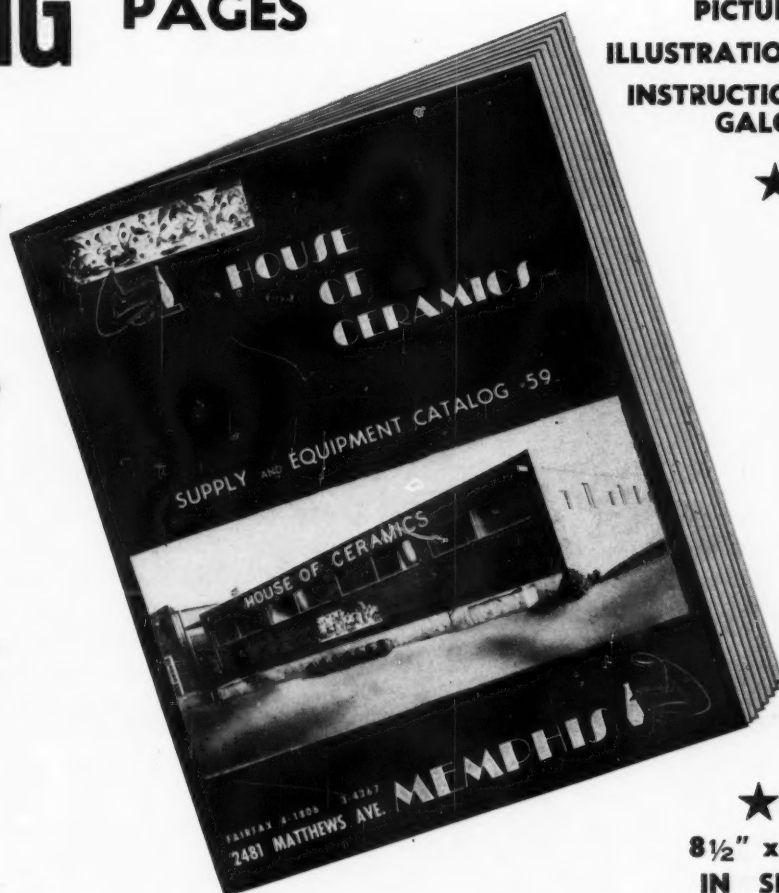
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Ceramics MONTHLY

Volume 7, Number 8

OCTOBER • 1959

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OCTOBER, 1959

Letters

This column is for CM readers who have something to say—be it quip, query, comment or advice. All items sent in must be signed; names will be withheld on request. Send letters to: The Editor, *Ceramics Monthly*, 4175 N. High St., Columbus 14, Ohio.

HOORAY FOR NEW SERIES!

. . . It's too good to be true. I am one of your readers who has been heckling you for information on Glass and on Earthenware . . . and to find both subjects starting in your September issue as a monthly series is a real bonanza . . .

MRS. HENRY SHIELDS
Denver, Colo.

Your "Back-To-Work" issue is always welcome, after the summer layoff . . . It was particularly well received this time because of the fine article on glass by Kay Kinney and the promise of more to come . . .

MRS. M. B. GREYSTONE
New Orleans, La.

. . . I feel that the new series by Karl Martz [on Earthenware] is being written especially for me as I requested such a series a few months ago when I sent in my subscription renewal . . .

ELOISE R. PLOTNICK
New York, N. Y.

A WAY TO DISPLAY

Here's an idea I'd like to pass along to fellow ceramists.

Everyone needs a pat on the back once in awhile and potters are no different than

most! If you want a place to show your work, here is a suggestion: Contact various merchants or offices with street-level window space to see if they would like to show the work of local ceramists and other craftsmen and artists from time to time. It's good publicity for them, too, because the local newspapers are usually willing to call attention to the display. That way, you get your work before the public, and the merchant or office gets its name in the paper as a "patron of the arts."

In our town, several real estate and insurance offices give space regularly . . .

CONRAD WILSON
The Pottery Workshop
Chipita Park, Colo.

CM: "PRACTICALLY WORTHLESS"

I renew my subscription with decided misgivings. I have saved each issue for all but the first three issues (which I am sorry I missed)—99% for Carlton Ball's column and an extremely rare other article 1%. *CERAMICS MONTHLY* lacks the integrity and firm point of view of [other craft magazines] . . .

The photos in *CERAMICS MONTHLY* are too small even for obtaining an idea of

what the artist was after. I deplore the articles aimed at the so-called hobbyist. Most of the articles on design are very superficial and ideal for copying. I still renew my subscription for two reasons: 1) The rare serious and basic article; 2) Good examples of what ceramics is not or at least *should not be*.

JULIA HAMLIN DUNCAN
Louisville, Ky.

A CALL FOR BACK ISSUES

I am trying to complete my library of *CERAMICS MONTHLY* magazines. Does anyone have the following issues for sale: January through June, September and November, 1953, and January, 1954? Quote your price! Thanks very much.

ORPHA L. GULLICKSON
Fertile, Minn.

If anyone has rare back copies for sale, please contact the Editor. The above is one of many inquiries we receive for hard-to-get issues; we'll be glad to act as a clearing house if it will help interested readers.—Ed.

SEE PAGE 38

I am interested in availability of back issues, books and other publications of special interest to the potter-designer working at both earthenware and stoneware temperatures. . .

J. SMITH
Petaluma, Calif.

A list of back issues still available can be found on the last page of every issue. A list of recommended books on ceramics is available at no charge from the CM Book Department to anyone writing in.—Ed.

IS THIS YOUR PROBLEM?

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Q *Answers to* Questions

Conducted by the CM Technical Staff

Q What can I do, if anything, when blisters or bubbles appear in my enamels?—H. N., Buffalo, N.Y.

If you have a single blister, or at the very most a very small grouping, try firing the piece a little longer. The blisters can melt and heal over. If there is a danger of overfiring, prick the blister open with a pointed tool and fill the hole with a few grains of the same enamel. Do this with a pointed tool and not with a brush; dry and refire.

If you have a large group of these blisters, grind them down with a Carborundum stone, then rinse, fire, cover with another coating of enamel and refire. Good luck.—K. B.

Q I have tried almost every technique but I still have trouble drying large squares of rolled out clay for making tiles. They insist on warping during the drying. Can you help?—C. B. K., Chicago, Ill.

Admittedly this is tricky; here are some basic thoughts—you will have to take it from here.

1. You must use a clay or clay body that has a low drying shrinkage. The less shrinkage—the less warpage. Add a good percentage of grog or other non-plastic material like flint (if the body will permit) to the clay to help cut down on shrinkage.

2. Dry the piece as slowly and as evenly as possible. This is not as easy as it sounds since edges will dry before the center. Try covering the edges with damp cloths; turn the piece frequently so the under side will dry as quickly as the top side; keep the piece in a well-controlled damp

Continued on Page 10

A POTTERY SKETCHBOOK

by

Aaron Bohrod

A fascinating collection of pottery sketches, which play on the fantasies, abstract devices, and diverting variations of nature, has been selected from a myriad of sketches and is produced in color. These pen line sketches are the lifeblood of a pottery collaboration between F. Carlton Ball, a ceramic artist, and Mr. Bohrod who extends Ball's pottery decoratively.

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Itinerary

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WHERE TO SHOW: three months ahead of entry date: WHERE TO GO: at least six weeks before opening.

WHERE TO SHOW

★national competition

D. C., WASHINGTON

November 21—December 20

Fourteenth Annual Area Exchange; Corcoran Gallery of Art. Media includes sculpture and crafts. Fee: 50 cents, \$1. Jury. Prizes. Entries limited to artists living within 50 miles of Washington. Deadline for entries: October 17. For details, write: 14th Annual Area Exchange, Corcoran Gallery, 17th St. & New York Ave., N. W., Washington 6.

FLORIDA, TALLAHASSEE

October 16—30

The Ninth Annual Show of Florida Craftsmen; Fine Arts Gallery, Florida State University. Media includes ceramics. Jury. For details, write Fred W. Metzke, Jr., Arts Education Dept., Florida State University, Tallahassee.

KANSAS, LAWRENCE

November 8—December 4

The Sixth Annual Kansas Designer Craftsman Show at the Union Building, University of Kansas. Open to residents of Kansas and Greater Kansas City, Mo. Work eligible: ceramics, jewelry, silversmithing, enameling, textiles, furniture, sculpture and mosaics. Deadline: October 28. Fee \$3; prizes; jury. Write to Marjorie Whitney, Department of Design, University of Kansas.

MINNESOTA, ST. PAUL

November 15—December 23

★"Fiber, Clay and Metal" competition for American Craftsmen sponsored by the Saint Paul Gallery and School of Art. Accepted pieces will tour. Open competition in ceramics, metal, jewelry, weaving, decorated textiles, wood and enamels. \$2,500 in prizes and purchases. Juried show. Deadline for entry: October 15. Entry fee. For further information write to Fiber, Clay and Metal, c/o The Saint Paul Gallery and School of Art, 476 Summit Ave.

NEW JERSEY, PRINCETON

October 17—20

★Second Annual Festival of Arts; Miss Fine's School. Open to all artists. Media includes sculpture, graphic arts, crafts. No fee. Jury. Work due October 13. For details, write: Mrs. Charles B. Hanan, Miss Fine's School.

NEW YORK, DOUGLASTON

November 8—21

★Annual Fall Show; Art League of Long Island. Open to all artists. Media includes ceramics. Fee: \$10 membership dues. Jury; prizes. Entries due October 24. Contact: Florence Blum, 44-21 Douglaston Pkwy.

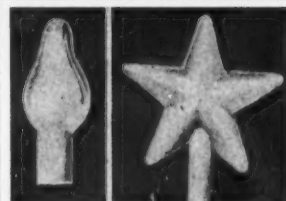
NEW YORK, NEW YORK

December 4—31

★Second Annual Show; Art Directions Gallery, 545 Avenue of Americas. Media: Painting, sculpture, ceramic and other crafts. Sole ceramic-craft juror, David Campbell, President American

Continued on Page 16

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Suggestions

from our readers

Marbles and Beads for Enamellers

Enamellers are missing a good bet if they don't pay frequent visits to the dime store. Excellent sources for glass chunks for enameling are the jewelry and toy counters.

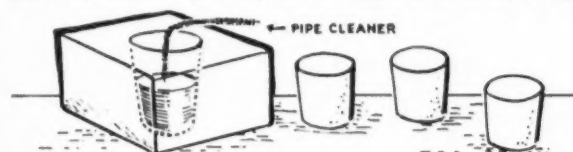
Glass beads and clear-glass marbles are very inexpensive and are easy to use. Once you get them home you can wrap them in a heavy cloth and smash them with a hammer; or heat them to 500-600° in the kiln, remove with tongs and drop them in a bucket of cold water. This latter technique will shatter them into very convenient sizes.

You will want to avoid mixing up the colors, of course, so separate the colors before shattering.

—Joyce Ransome, Los Angeles, Cal.

Mates from a One-Piece Mold

A one-piece tumbler or vase mold can also be used for short cups, as you know, by only partially filling the mold. To be sure



each of the poured pieces is exactly the same height, I hang a pipe-cleaner over the edge of the mold and pour slip until it just touches the end. This eliminates the need for putting a pencil mark inside the mold, which may or may not be too easy to see.

If you pour slowly, you can't miss seeing the instant the slip touches the pipe-cleaner—it virtually jumps up to meet it. A piece of wire would probably work as well, although a pipe-cleaner is easier to see.

—Dora Willard, Royal Oak, Mich.

Texture from Aluminum Foil

I find aluminum foil a very effective texture-maker. Roll a slab of clay out over a crumpled piece of foil, or press the foil around a hand-molded piece while the clay is still quite soft. As the crinkles of the foil are pressed against the clay, it makes the initial pattern like antique crazing. As the piece dries, but before it becomes leather hard, a loosely balled piece of foil can be twisted against this textured surface to deepen the pattern where desired.

—Mrs. William Mount, New London, N.C.

Good to the Last Drop

I often find it difficult to remove china paints and one-stroke underglazes from the small narrow-necked square bottles especially when the contents are nearly gone. By using a large headed nail, the "head end" will carry nearly all of the contents from the bottle onto a tile.

—Laona Bueneke, Albert Lea, Minn.

Gold Stippling—And No Purple Discolorations

Gold stippling with a sponge is one of the easiest ways to decorate ceramics, but it is almost impossible to avoid purplish smudges on the stippled area. These smudges come from very thin layers of the gold which turn purple in the kiln.

It is impossible to avoid getting them on, but they are easy to remove. If, after firing, the design is gone over very lightly with gold remover, these smudges will disappear and the lovely gold stippled pattern will stand out bright and clear.

—Lynn Thiel, Oshkosh, Wis.

Dollars for your Thoughts

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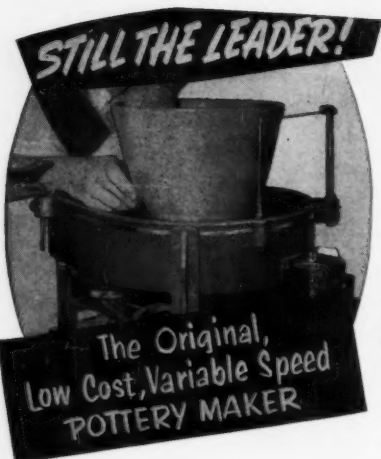
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Answers to Questions

Continued from Page 7

box; dry it sandwiched between plaster bats; put weights on it; hollow out or cut ridges on the under side to eliminate some of the bulk; etc.

3. Allow movement during the advanced stages by setting the piece on newspaper or on a cloth. This is important during firing, too, and can be accomplished by setting the tiles on a bed of flint so they can move evenly and easily as they go through their firing shrinkages.

Q Where can I obtain granulated iron oxide, manganese dioxide, and other chemicals for making glazes? I have checked with several suppliers and they do not handle them.—R. K., Durham, N.C.

Several of the larger basic suppliers have extensive listings of these raw materials for glazes and bodies. A list of these companies is being sent to you (and will be sent to any other readers requesting same).

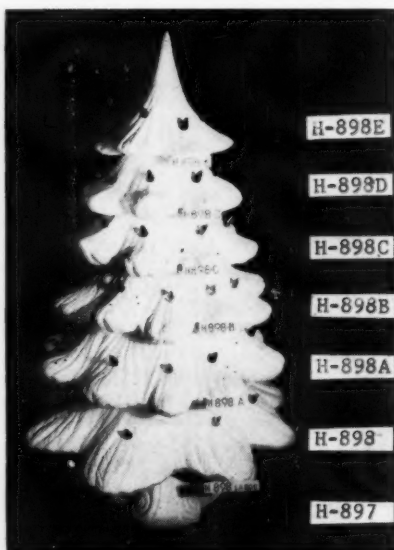
Q I do not have spraying equipment and I have been brushing on my matte and semi-matte glazes that I make myself. I can't get a smooth even surface. I have tried pouring, but this leaves ridge marks along the edges of the pour lines. Do you have some suggestions? —Mrs. H. M. F., Metuchen, N.J.

Matte glazes do not flow in the kiln, therefore they have to be applied as smoothly as possible—and spraying is the best method. If you don't have a powered spray gun try a hand "bug" spray. Not all of these will work for glazes, which are thicker than liquid insecticides; but if you buy one from a ceramic dealer rather than the hardware store, you can be more assured it will work. I do know the sprayer named "Fly-Tox" is satisfactory.

Brushing will be the most difficult way, unless you are using the commercially prepared "brushing matte." The other

Continued on Page 13

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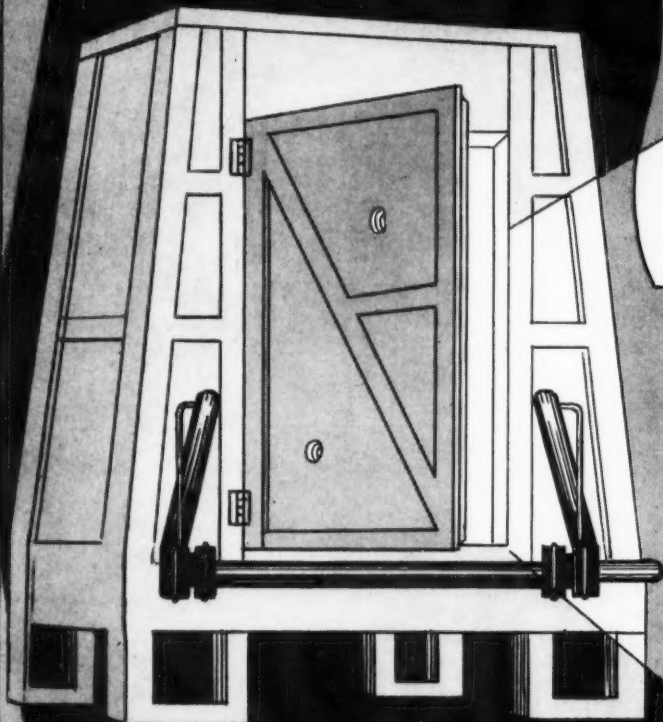
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CM'S Pic of the Month: This traditional-shaped stem bowl is a particularly functional pot to own. Made by Tom Sellers, it is 11 inches high and 14 inches in diameter, and it lends itself nicely for use as a punch bowl, to hold fruit, and for many other functions. The bowl and foot were thrown separately and joined when leather hard. Made from red clay, the piece was decorated in black, gray, and dull orange-gold matte glazes, by the wax-resist technique. No stranger to CM readers, Mr. Sellers, an editorial associate, has authored a wide variety of articles including the unique series on "Throwing." He is the director of the city Arts and Crafts Center, Columbus, Ohio.

Answers to Questions

Continued from Page 10

alternatives are dipping and pouring. The glaze has to be at just the right consistency; you might experiment and see if you have better luck.—T.S.

Q Can you tell me how much gum to add to my glazes to give it good pouring quality and also to allow for handling without rubbing off.—C.R., Denver, Colo.

From one to two tablespoons of prepared gum solution to each pint of glaze should prove adequate.—T.S.

Q I bisque fired some of my cast pottery and tried spraying on the glaze I normally use. The glaze seems to be at the same thickness as usual, however, it doesn't stick to the bisque but merely runs down the sides. Can you tell me why?—J.A., Cleveland, O.

It appears that you have fired your greenware too hard and it is now so dense that there is no porosity left to absorb the water from the glaze and hold it in place. Try warming the ware so that it is quite hot to the touch and then spray the glaze on holding it at some distance so the spray is fairly dry before it hits the pot. This usually works well, although the glaze might craze after firing.—K.S.

Q Why do my white basic coats of enamel come out of the kiln full of lumps, cracks, and bare spots, every once in awhile?—S.P.B., San Francisco, Cal.

You are applying the enamel too heavily for the first firing. Opaque enamels should be applied in several thin layers and fired between applications.—K.B.

All subscriber inquiries are given individual attention at CM; and out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions Editor; please enclose a stamped self-addressed envelope.



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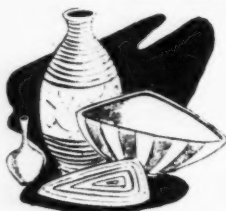
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HOW I TEACH ENAMELING

THIS IS TO BE a very different type of article—for me—and I hope that you will be interested in it. I would like very much to share with you my experience of teaching our dear enameling technique to adults and also children. I am not telling you, "Now, this is how to teach it!" I am describing how I do it. If this is of help to you, I am glad.

With adult beginners who start from scratch, I begin by finding out a great deal about them. If they paint, I have a good look at their paintings to learn about their sense of color and composition and general artistic disposition, training and background. If they have worked in other crafts, I can find out their technical abilities. This helps me to reach them. I really speak a different language with each student or group—their language. What I am really trying to do is to increase their artistic vocabulary. If my students are painters, I get them into the fine-art side of enameling by telling them what colors our powdered glass can give them on their palettes. With straight craftsmen, I start from the utility angle—all the useful things one can produce, we talk over and also design some. All beginners, though, get a thorough lecture on what enamel is and all the technical details before they start to work. I tell them what glass is and how we get to our enamel. I tell them what has been done with it in the past, so that they will know there is something more to it than to sprinkle it on like salt or poppy seed. I tell them about expansion and contraction of enamel and metal—that the two have to have the same rhythm—what metals to use for enameling. I tell them about the difference of behavior of opaque and transparent. I do not let them use blanks, but teach them to make their own shapes.

Equipped with all this background information, everyone—whether he or she likes it or not—first makes a color chart. They begin with a copper plaque, enamel it with a flux, and counterenamel, of course. After this is done, they cover half the plaque straight across with a paper stencil, then sift white over the flux not covered with paper. Then with a brush, I have them wet charge, or wet inlay, all the transparent colors—first in stripes down vertically over the flux and then over the white. Now, they can see the difference in appearance of each over transparent and over opaque.

Next come the opaque stripes. Then each transparent stripe has to be done again horizontally over the vertical stripes. The result is a multicolored plaid, many little squares in colors one can never buy, but we now know how to produce. Now, with overglaze, the identification of each color is written on each first square. We use black on the light colors; liquid gold on the dark ones. After this, almost every beginner is a beginner no more! This is equipment to go ahead and do something, and they all do.

Continued on Page 33

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Continued on Page 36

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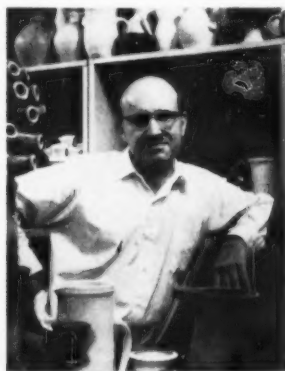
The LIVELY ART of EARTHENWARE

by KARL MARTZ

"I LIKE A TALC BODY..."

THE PROBLEM of crazing has been, for me, one of the most persistent difficulties when using a more-or-less natural red-clay body at cone 04. In contrast to this, the talc body has been a real pleasure to use. In my experience, it will tolerate the average kiln's temperature variations with less undesirable effect and it will fit a wider variety of glazes than natural red-firing bodies. Its nearly white fired color can be changed if you prefer darker bodies.

Talc is a hydrous magnesium silicate in contrast to clay which is a hydrous aluminum silicate. Ceramic technologists tell us that talc—1) promotes a longer firing range; 2) resists delayed crazing due to moisture expansion; 3) is superior to clay in its resistance to thermal shock (sudden heating or cooling). The average talc body, however, cannot be used for top-of-the-stove cooking ware.



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These three compositions have all given me satisfactory results:

	A	B	C
Ferro Frit 3110	20	20	10
Miss. M & D Clay	25	—	—
Champion & Challenger Ball Clay	—	25	—
Ky. Special Ball Clay	—	—	15
Ky. Standard Saggar Clay	—	—	20
P.V. Clay }	35	35	30
Bentonite }	2	2	2
Loomis Talc	20	20	25

The A composition fires to a light cream color. In B, the M & D Clay is replaced by C & C Ball Clay for a whiter-fired color, accompanied by a slight loss in plasticity. The C composition is one used in my classes. The frit content has been cut in half to make it less susceptible to warping from overfiring. This also cuts the cost since frit is the most expensive material. The total plastic content was increased by approximately 10% to improve plasticity while retaining whiteness.

These bodies are prepared by mixing the ingredients in slip form using a studio or laboratory electric mixer to blend them very thoroughly. The blade of the mixer is situated as near the bottom of the mixing container as possible and also near the side. If the blade is centered in the container it creates a deep vortex when spinning, sucking in air and filling the slip with many air bubbles. By placing the blade near the side of the container this unnecessary incorporation of air is more easily avoided.

Water is measured into the container, 80% of the weight of the dry material, and the mixer started. If it is a variable-speed mixer, start on slow and increase the speed as the dry materials thicken the slip. Now, one at a time, add the dry materials—in the order in which they are listed. The frit first because this particular frit has a tendency to lump up. These lumps, moving freely in the water, disperse more readily than they do when added later to thicker slip. Next, the plastic clay which, being somewhat sticky, also disperses faster in a thin, watery suspension. Bentonite is bracketed with P.V. clay to indicate that these two materials are *dry-blended together* before being added to the slip. Bentonite is a very sticky material; when thrown into water or slip it will float and form gummy lumps which are most difficult to disperse. Dry blended, the P.V. clay helps sink the bentonite quickly and its incorporation into the slip is not delayed. The P.V. clay itself is relatively non-plastic, being more like a feldspar than a clay.

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Continued on Page 37



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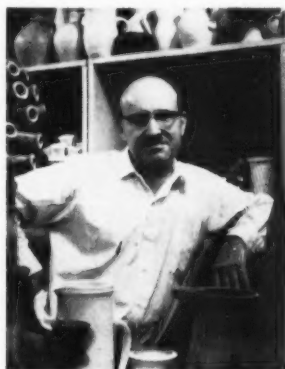
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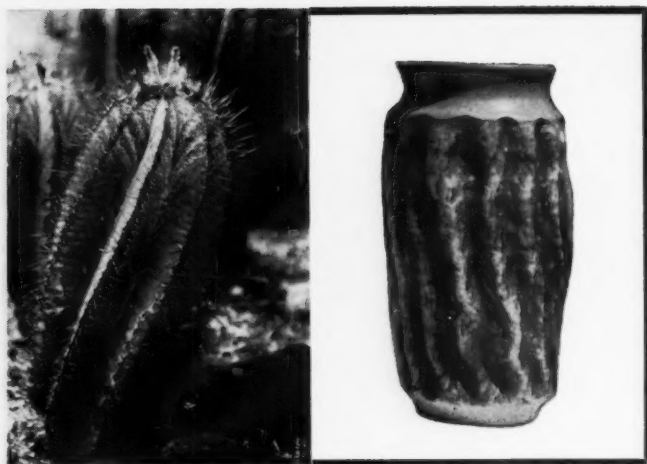
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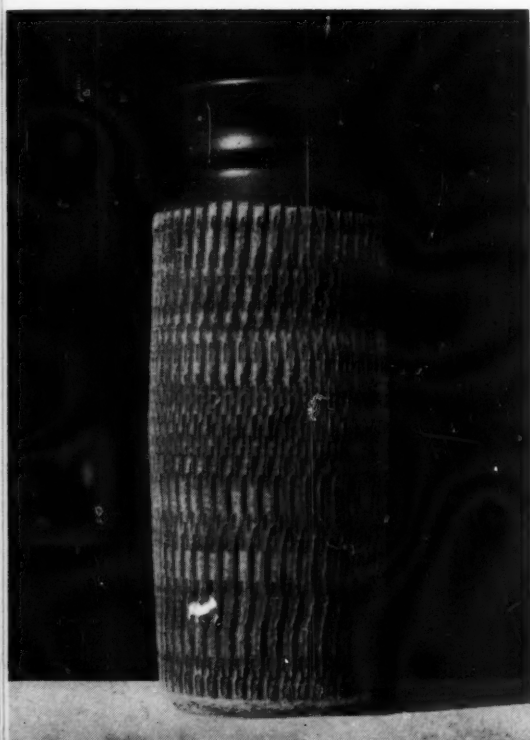
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Continued on Page 37



A BEAUTIFUL cactus plant's shape, texture and color can inspire exquisite pottery forms, if the potter has the skill to follow the suggestions. At the right is a large stoneware vase, so inspired. The texture was rolled in with a notched tool while the thrown cylinder was still very soft. A green satin-matte glaze is on the inside and neck; a red-clay terrassigillata was sponged in the texture outside.

A TOOL like a Spanish spur made this surface. Each time the tool is used the texture varies, yet it is basically the same—just as each palm tree trunk has infinite variations yet is basically the same texture. (Same glazing treatment as above.)



Nature

by F. CARLTON BALL

MANY ELABORATE phrases could be coined to sing the praises of nature and her inspiring ways. All creative people are influenced by the beautiful—and sometimes grotesque—forms, shapes, and surfaces around them.

Perhaps a more suitable title for this article would be "The Infinite Variety in Nature and in Clay." More prosaically, we could (truthfully) say, "The Easiest Way to Decorate a Pot!" Even simpler—"Fun With Texture!"

The Madison Avenue ad man has numbed our senses somewhat, and superlatives don't always strike home. But we don't need fancy words—we have photographs to prove our point. Look at these pictures with the eye of a potter and decide for yourself whether this is fact or fiction.

The technique of rolling a pattern into clay is as old as pottery itself. The Babylonians, Assyrians, and Persians used this idea with their cuneiform writing. Chinese, European and pre-Columbian South American Indian potters used this idea to decorate their pots. This is just another example of the value of studying the art and techniques of past cultures—not for copying, but for a new application of an old, old idea.

Please turn the Page



AUTHOR CARLTON BALL is no stranger to CM readers having been an adviser and regular contributor since 1953. Periodically, he takes leave of his monthly column "Strictly Stoneware" to do an instructive, illustrated feature such as this. As one reader said recently, "I face Ball's CM features with mixed emotions . . . for I know that issue won't contain his regular column . . ."

A professor of ceramic art at the University of Southern California, he claims his teaching gets his major attention, then making pots for exhibitions (and sale), followed by instructive writing for CM. He pursues them all with equal vigor, however, actual favoritism is hardly discernable to the naked eye.

At left he is shown engrossed in the making of one of his favorite huge pots, no doubt for texture-wheel decoration.

Inspires

TEXTURE



A VARIATION of the "Spanish spur" made the 24-inch pot above and the one at right. The textures are similar to those on many trees like elms, oaks, walnuts, etc.



"A visit to a cactus garden started me working on this trend. The forms and textures were so beautiful and intriguing I knew I had to try to reflect them in clay . . ."



NATURE INSPIRES TEXTURE

"The technique of rolling a pattern into clay is as old as pottery itself. The Persians, Babylonians, S. A. Indians, Chinese . . . used this idea to decorate their pots . . ."

Continued . . .

With me, the idea of decorating pots in this manner started with a visit to a cactus garden. The forms and textures of cacti were so beautiful and intriguing it seemed a good idea to try to reflect them in clay. This idea led to a roller tool for reproducing patterns suggestive of the texture of trunks of trees. In turn, trunks of various trees suggested new patterns and textures. These suggested new tools to obtain varied forms and surface treatments of pottery. This all sharpens one's observation and appreciation of nature. The whole experience can be exciting, challenging.

To the imaginative and creative craftsman, the variations of tools and textures are as endless as the variations in the trunks of trees in a forest. For that reason, every piece of pottery made will be distinctive and individ-

ual. Try the technique and see for yourself. As a guide, here are a few pointers.

TOOLS

Look for a notched wheel used to put an edge on piecrust or a meat tenderizer wheel. These are ready-made texture tools. There are some types of bronze gears that will work well if put on a handle. A springerle rolling pin, designed for cookiemaking, works very well. The easiest, most creative tools are those you shape for yourself. Casters made for furniture are fine. Old-fashioned wooden wheel casters are excellent but the new hard-rubber or plastic casters are also good. An electric grinding wheel carves the caster wheels nicely and quickly, but a saw or file works well also.

Round wooden knobs for furniture drawer pulls and wood coasters

(dishes) are good raw materials for carving texture wheels. The most flexible material of all is clay for a texture wheel. You can carve a solid cylinder of clay by hand or on your potter's wheel and let it get leather hard. Next, the center hole can be drilled in the cylinder and the thickness you wish sliced off. Now, the designs can be carved in the clay, deeply and with sharp edges. The wheels should be fired to mature the clay so that the wheels will be very hard. Wooden or heavy-wire handles can be made for these wheels. Use a small stove bolt for the axle and a number of washers for spacers and perhaps two or more nuts so that one nut will act as a lock for the other.

APPLICATION

The texture tool will work best
Please turn the Page

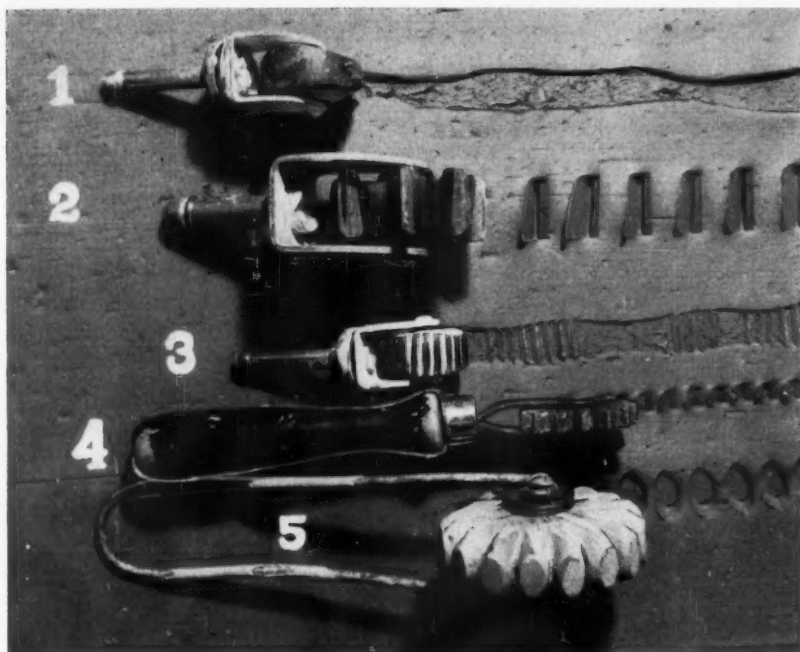


A PALM TREE trunk (inset, above) with its beautiful leaf-scar pattern inspired the pot at left. The carved-wood wheel was lightly impressed into the clay right after it was thrown and still revolved on the wheel. Liquid black Barnard slip was sponged into the texture.

A SALT-GLAZED stoneware vase with an intricate texture that could only have been achieved with a tool. This tool was run over the leather-hard clay repeatedly so the original pattern was diffused and altered into a unique finish.



TOOLS OF THE TRADE



IF NATURE INSPIRES the texture patterns, these home-made tools make it possible to capture them in your pottery. Here is a group of tools resting on a slab of plastic clay. Each has left its mark, just like an auto leaves its tire marks on a muddy road.

1. This is a small hard-rubber caster that came from an old chest of drawers. The sides were ground down to make a wavy broad line.

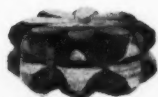
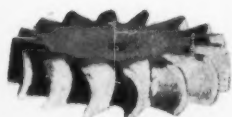
2. This large synthetic plastic caster was shaped by cutting sections on a band saw.

3. A sanding disc was used to first grind this wood caster to shape, then notches were filed in with a three-corner metal file.

4. Here's a fence-stretching tool, found in the farm-equipment section of a department store. The wheel looks like a Spanish spur that might have been worn by a western cowboy.

5. An old wood rolling pin, sliced like thick bologna, gave this texture wheel. The pattern was filed in with a coarse wood rasp; the handle is a piece of wire from a coat hanger.

The small texture wheels "floating around" on the page were all made by carving leather-hard clay, then bisque firing. They all fit the same coat-hanger-wire handle and are easily assembled with a nut, bolt and few washers.





NATURE INSPIRES TEXTURE

**"To the imaginative and creative craftsman
the variations of tools and textures
are as endless as the variations
in the trunks of trees in a forest . . ."**

Continued . . .
when the pot is firm but soft, a soft leather-hard condition. Throw the pots on plaster bats. Each pot must be fastened firmly to a plaster bat for the pressure of the tool on the pot may be enough to pull the pot off of the wheel. (For the first pots, limit yourself to cylindrical forms.) Remove the bat and pot from the wheel and let the pot dry awhile. Don't rush the drying. If one side of the pot or the mouth rim is harder than other areas of clay, the pot won't work so well. When the pot is a soft leather

hard, center it with its bat accurately, on the wheel. Attach firmly to the wheel head. Sponge the inside of the pot, if the mouth is large enough for your hand.

Turn the wheel at a fairly slow speed, while you apply the texture tool with your right hand and press on the inside of the pot with the wet left hand. Press the tool firmly on the pot so that it will bite into the clay and make a pattern from the bottom to the top without stopping. Now you have a unique texture.

A sharp metal texture tool will work on a pot that is harder than leather hard. Some texture wheels will work on very wet clay pots if the walls of the pot are quite thick.

FINISHING

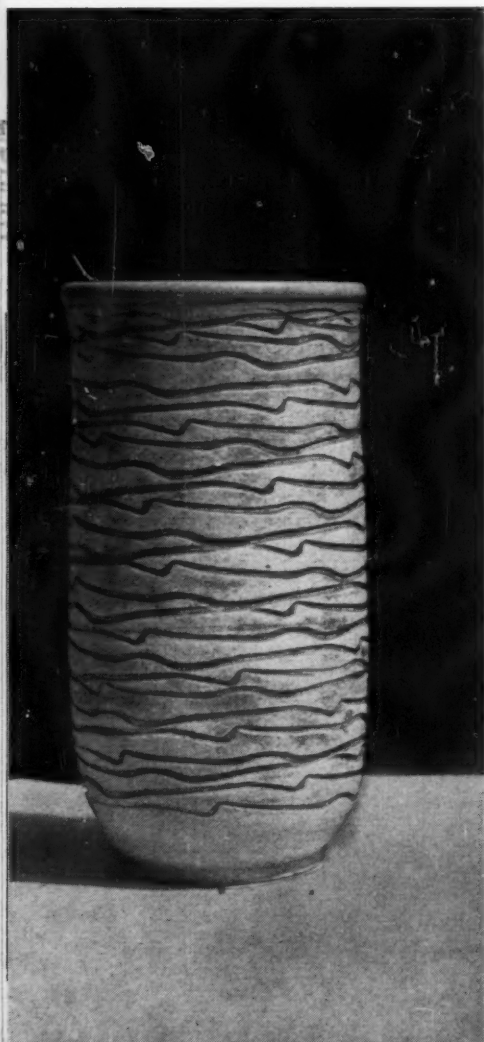
After bisque firing, the pots are glazed inside. The outside can be glazed if a transparent colored glaze is used heavily. Matte glazes and opaque glazes are not too effective. A bisque surface on the textured surface is very good. Try sponging Barnard clay slip thinly onto the bisque texture. Wipe the surface of the texture

clean with a sponge. Next dip the neck or rim of the pot in glaze just to the edge of the texture and glaze fire the pot—it will work nicely.

It is possible to treat the texture in another way to give an intriguing finish. Glaze the inside of the bisque pot. Dip a sponge in a darkly colored glaze and sponge the glaze deeply into the texture. Wet your hands and rub them over the texture to push the dark glaze into the texture. Try to fill the depressions and wipe the high points clean of glaze. Now cover the entire pot with a white or light-colored glaze and fire. The dark glaze should bleed through the light glaze and give a beautiful finish.

The photographs of how to apply the tools to the pot were purposely left out. It will be more exciting and fun for you to try these ideas without following specific photographic instructions.

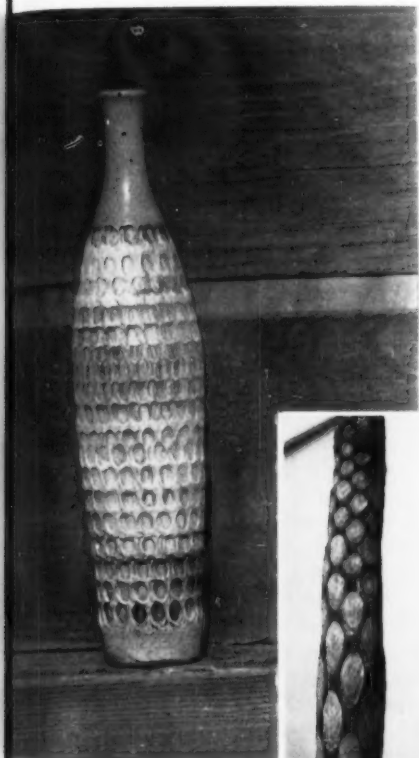
These ideas should give you a good start. Now take a walk through the woods to get first-hand inspiration and then go to work. You will be happy and proud of your results. ●



MORE MEMBERS of the family inspired by nature's magic. The patterns are distinct—each made when the pot was leather hard and revolving on the wheel. You should have no difficulty matching up the pots with the texture tools shown on the preceding page.



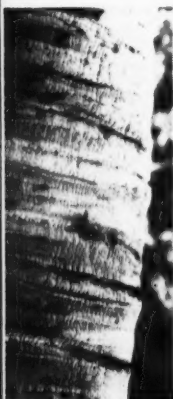
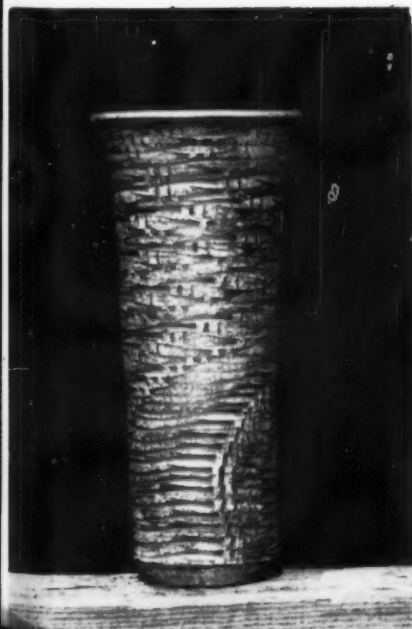
A TREE FERN trunk gives these interesting leaf scars. The pot was textured with a roller-tool when leather hard, sponged with red-iron oxide and glazed thinly with a dry white matte glaze.



THE UPWARD growth of the palm tree (below) inspired this pot which seems to grow out of the clay in an upward sweep. Only one edge of the wheel was impressed into the leather-hard clay as it revolved on the wheel.



ANOTHER palm tree trunk with still a different pattern. Nature is talented! She offers unlimited variety to inspire you and keep you intrigued.



"Each plant form—and each pot—suggests new and more fascinating things to try. A potter becomes frustrated to find the time to observe nature and make more pots . . ."

KILN-FORMED GLASS

● What Kind of Glass

● How to Cut it

This is the second article in the new CM series, "Kiln-Formed Glass." Written by an expert, the series will be of particular value to beginners because the author has painstakingly experimented with all types of material in all types of kilns.

The first article, presented last month, was on "Firing Techniques," in answer to the many requests for information on this particular phase of this exciting craft. In subsequent issues, Kay Kinney will cover all kinds of decorating techniques, laminating methods, and will include step-by-step, how-to-do-it instructions on making specific pieces.—Ed.

BEFORE THE BEGINNER delves too deeply into the techniques of kiln-formed glass (also called sagged, slumped, and contoured glass), he must understand one basic fact: Mere words can never replace actual experience. Unlike clay working, decorating greenware, or copper enameling, glass requires a certain amount of experimenting. Without personally testing your glass and kiln, you will never be able to predict with any degree of certainty exactly what to expect when the kiln is finally cooled and the finished glass piece is removed.

SELECTION OF THE GLASS

Most flat glass can be used successfully. Due to the different recipes used by the glass manufacturers, the exact sagging temperature cannot be predicted. Plate glass, especially the type used for store windows, may be extremely hard; other types of window glass are extremely tough; some glass is quite brittle. Each will have a different sagging temperature.

Suppliers will not know the sagging temperature but they usually are very cooperative about furnishing scrap samples of the various types which you can take home and test for yourself. Your test, incidentally, will be not only for heat required for sagging, but also for reaction to colors.

You need not restrict yourself to clear sheet glass. Remember you can make many beautiful things from the textured glass like that used in shower doors, basement windows, doctors' offices, etc.

The weight of the glass will be dependent upon the type of object you have in mind. Use *single strength* for jewelry, wind chimes, and other small objects, and also for laminations of small and medium-size pieces. Use *double strength* for medium-size pieces and lamination of large pieces. The textured glass is usually quite heavy and you will probably want to use it only for medium-to-large-size pieces.

TOOLS AND MATERIAL

Here is a list of the minimum equipment required.

All of these items will be easy to obtain at your local hobby studio or at a hardware or drugstore.

Padding. The best material is quarter-inch sheet cork.

Glass Cutters. You can use either the ordinary hand cutter with ball tip or the circle cutter with the wheel on a pivoting bar. Most glass firms use ordinary cutters (found in hardware stores) replacing them frequently; however a cutter with a carbide wheel costs only twice as much but lasts many times longer.

Cutter Lubricant. You can make this yourself by mixing equal parts of light oil and kerosene.

Alcohol Solvent. This is ordinary rubbing alcohol and is used for cleaning the glass.

Abrasive Stone. This is used for smoothing the rough edges of the glass after cutting.

Clean Rags. Ordinary household dusting rags, but preferably the lint-free variety.

Cotton Gloves. Safety first—so remember you are working with glass, which can splinter and make painful scratches and cuts. Wear gloves, and long sleeves.

Pencil, Paper, Cellophane Tape.

There are many other useful tools that you will add almost unconsciously as you work with glass, but the above is an adequate supply to start with.

CUTTING PROCEDURE

Cutting is easiest to accomplish if you place the glass on a sheet of cork larger, of course, than the glass itself. The cork provides enough "spring" to withstand the pressure needed to score the glass without letting the glass break accidentally. Of course, you should work on a smooth, flat surface, and on *clean* glass. Grease or dust will keep the cutter from scoring definite, strong lines.

As with most do-it-yourself procedures, there are many ways to cut glass. Some professionals grasp the cutter in a fist hold with the thumb on top of the ball end. Others prefer to slant the cutter toward them with the index finger placed well down toward the cutting wheel. Some hold the cutter as though it were a pencil.

Whatever position seems best for you is the one you should adopt. All experts agree that an even pressure should be maintained with as few stops and starts as possible. Most people will have a tendency to push heavily with the cutter which often results in the glass splitting across the center. The cutter cannot possibly *cut through* the glass; its function is merely to weaken the sheet along the scored line it makes.

Don't allow the cutter to lean to the right or the left since this would cause the glass to separate on an angle and an undercut would result. Try to hold the

ONE OF THE pioneers of kiln-formed glass, Ed Walter, Troy (Alabama) State College, shows some of his decorated pieces at the right. All four were decorated with powdered enamels—the same as used for metal enameling as follows. Bottom left: Gum solution was sprayed over-all and enamel trailed on in straight lines. Upper left: The entire gummed surface was covered with enamel powder and the design scratched through, the loose powder shaken off before firing. Center: The paper stencil was laid down in several positions and different colors dusted on. Right: The design was painted in gum; then gray, red and black enamel dusted on certain areas—sticking only to the gummed design. Decorating techniques, complete with step-by-step photos, will be presented by Kay Kinney in subsequent issues.



Photo by Bill Crane

cutter in the same position at all times. Once you have found a comfortable way to hold it, use it that way consistently.

Practice cutting scrap glass until you have developed the right feel. You will find that too much pressure on the cutter will result in a broad, fuzzy line, and that such scored lines will produce ragged edges. Don't re-score, either. This will dull the cutting wheel and produce irregular edges. You will learn, also, that thick glass will separate best when the blank is scored lightly; and vice versa with thin glass. So—develop a feel!

FOLLOW A PAPER PATTERN

A pattern of the exact shape you want should be taped to the underside of the glass sheet. A clean cut is obtained by starting at a designated pencil mark on the pattern and continuing the scored line to the next indicated mark in a continuous sweep of the cutter. The cork, pattern and glass may then be turned approximately one-quarter of a circle and the outline of the pattern resumed by starting the cutter a short distance behind the previously scored line. This procedure is repeated until the entire shape has been scored.

A right-handed person will find it easier to cut on the left side, from the bottom to the top, with the pattern always visible. If you feel your cutter deviating from the line of the pattern—and this is a feeling that develops into a sixth sense almost immediately—swing the cutter abruptly toward the outer edge and off the sheet of glass. You can then go back and pick up the outline again slightly behind the point where the outward swing was made.

When the scored outline has been completed around the entire pattern, the pattern and tape are removed. The glass is turned over and the scored shape tapped lightly on the underside with the ball end of the cutter

until a split is seen to appear. The tapping is continued until the split travels completely around the pattern and back to the starting point.

The shape will not automatically drop out from the sheet of glass. Radiating lines beginning about one-eighth inch away from the blank are scored in and run to the outer edge of the glass. The glass is then turned over again and the radiating lines are tapped until they show splits. Then each piece is removed in sections and the blank is freed. Take extreme care not to allow the radiating lines to extend past the pattern line as they can prove to be stronger than the desired shape and split it across the center.

Cutting lubricant, a mixture of light oil and kerosene, may be painted on the glass wherever cuts are desired. This can facilitate cutting, although the wetness makes it difficult to see whether a cut has really been scored and difficult to hear the scratching sound. Your cutter may be kept in the kerosene-oil mixture to prevent rusting and to insure a keener cutting edge.

SPECIAL CUTTER FOR CIRCLES

Circles for round molds can be cut in diameters ranging from 2 to 24 inches by using a special circular glass cutter.

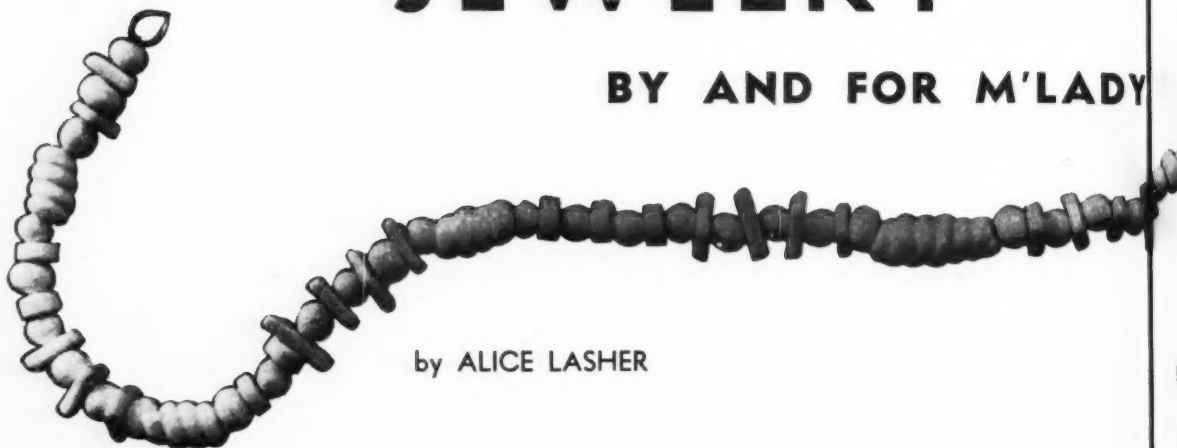
One popular type consists of a metal base with a long swivel bar on which diameters are marked in inches. The cutting wheel is mounted at the end of the bar. This is, in effect, like a large-size adjustable compass.

No pattern is needed for cutting the round blank. The diameter of the mold is measured and then the circular cutter set accordingly by means of a small set screw. The base is held securely with the thumb of one hand and the circle scored with the other hand as the bar and cutting wheel pivot on the base. One-half inch margins

Continued on Page 33

COSTUME JEWELRY

BY AND FOR M'LADY



by ALICE LASHER

IT'S EASY to lose sight of the fact that clay can be used for objects other than sculpture and pottery. Clay *can* make lovely jewelry, and we have many examples dating as far back as the Egyptians to prove it. Clay is one of the most versatile materials, too, and it is easy to work with. By a simple change of color, size, and shape, you can vary from heavy peasant jewelry to something lightweight and ultramodern.

WHAT KIND OF CLAY?

One nice thing about making ceramic jewelry is that you don't need special materials. Any highly plastic fine-grained clay will be fine. In fact, a clay that is a bit more plastic than you would normally use for hand-building or throwing will work best.

A fine-grained clay is specified because you will be making extremely small shapes. A gritty or grogged clay will give handsome surfaces to pots, but can prove quite unsightly as a necklace or string of beads.

If your regular clay is not as fine-grained as you would like, you can take a small amount of the dry clay powder and crush it with a mortar and pestle. Another method would be to run a quantity in your ball mill for several hours to break down the particle size. A third procedure would be to add excess water to the clay, making it into a medium-thick slip, and then screening this through a 100-mesh screen to take out the larger particles. The screened slip can then be dried in a plaster bat until it is at good working consistency.

One of the best procedures is to buy a small amount of jewelry clay (also referred to as flower-making clay). This is available through most of the ceramic supply shops in one-pound loaves in a plastic bag at just the

right consistency—ready to use. Some of these are stained with ceramic colors and will retain their color after firing.

ANYTHING SPECIAL FOR FORMING?

The procedures are the same as the others you use for clay-working. There is one thing you should remember, however: you are working on a small scale, and smaller tools and other considerations are necessary. For rolling out slabs, you will find that a small rolling pin—the size used as a child's toy—will be much handier. Where you normally use canvas or the backside of oil-cloth for rolling out the slab, here you will find that a piece of cotton sheeting will be more applicable.

Slabs, coils, and balls are made in the usual way. It is a good idea to make a large number of shapes at one sitting rather than to cut and form just enough to make a specific piece of jewelry.

SHOULD YOU BISQUE FIRE?

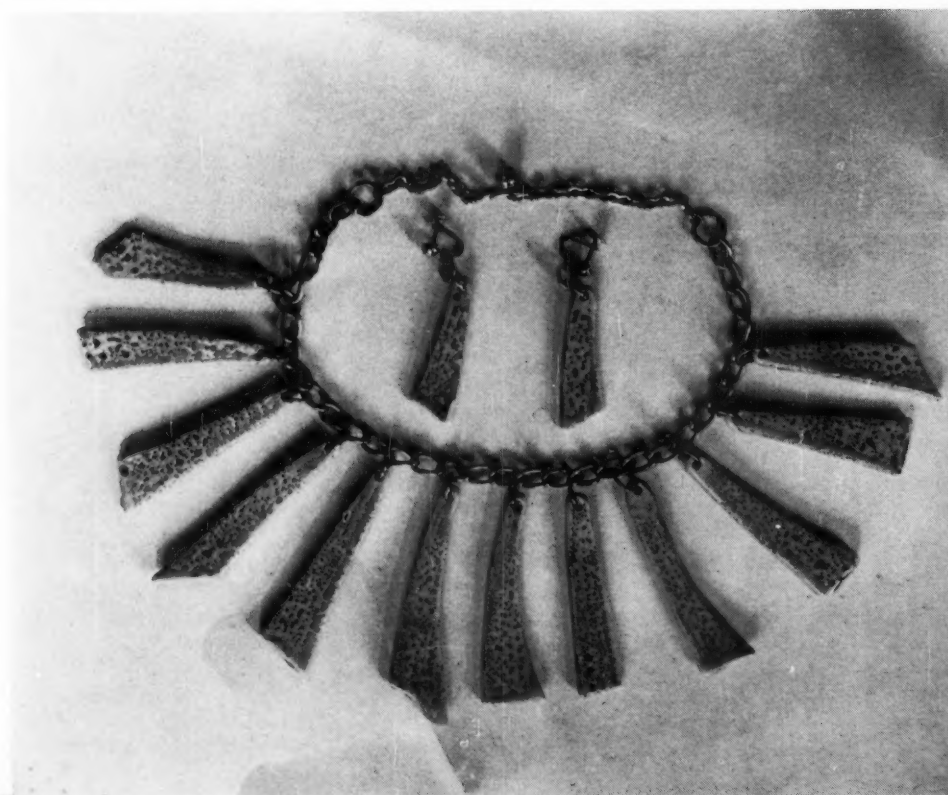
Bisque firing, for the novice, means firing the pieces to dull-red heat before glazing. This makes the clay permanently hard (that is, it cannot be wetted down and made plastic again) and gives strength to the individual pieces. Whether or not to bisque fire depends on several factors.

If the individual jewelry shapes are quite fragile and perhaps intricate, it would be well to bisque fire them to avoid breakage during glazing and general handling. Otherwise there isn't much need for the extra firing. If, however, you have made a large batch of shapes and will be firing a kiln anyway, pile the pieces on a corner of a kiln shelf or in a small bisque-fired pot and bisque fire them.

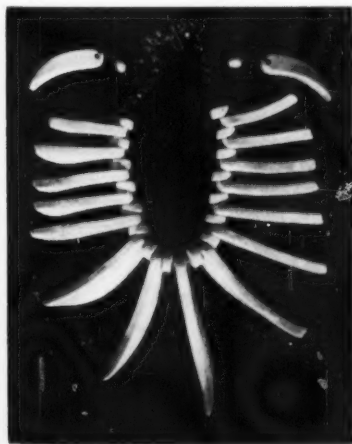
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**BOLD, BRIGHT CERAMIC JEWELRY
ACCENTS BASIC DRESSES
AND SWEATERS. COLORS AND DESIGNS
KEYED TO COSTUMES ARE
SURE TO BE CONVERSATION PIECES!**



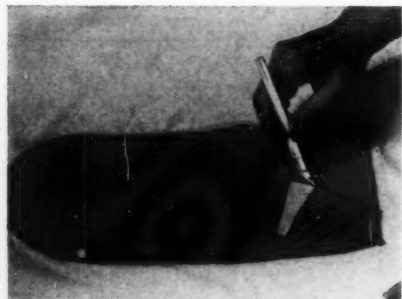
NECKLACE and earrings were easy to make—
as you will learn from the following pages. The shapes
were cut out from a thin slab of clay, holes drilled
in, glazed with an "art" glaze, and mounted on the chain and
findings. At the top of the page is another necklace—
this one with impressed decoration, and double
strung through pairs of holes in the sides.



STARK WHITE necklace with earrings
to match, of African design,
were bent and shaped
by stroking with wet fingers
after being cut from a slab.



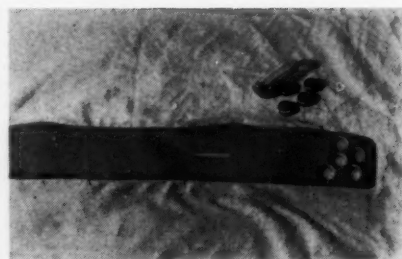
COSTUME JEWELRY . . .



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3.



4.

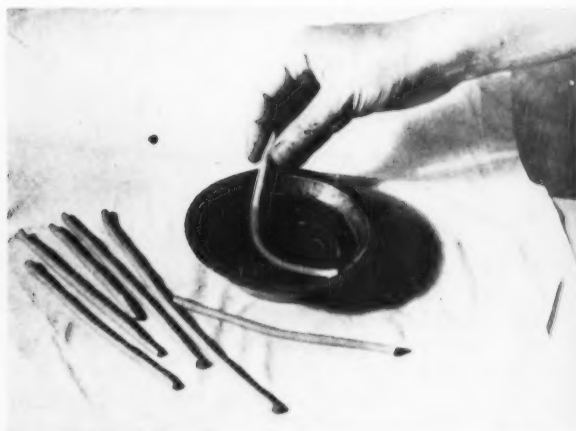
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THOUGHTS ON DECORATING AND GLAZING

It is difficult to offer suggestions here except to recite some of the rules of thumb.

If you are planning a large necklace composed of a variety of shapes, it probably would be best to use subdued colors. If bright colors are desired, you might look to the semi-mattes and mattes to help tone things down. You can paint decorative motifs on the various shapes, using underglaze or engobes; and you can sgraffito all sorts of interesting designs through a coating of slip or underglaze to expose the body beneath.

Personally, I find these procedures too tedious for these tiny shapes. I prefer to use "art" glazes which are



5.

1. **PATTERNS** take most of the guesswork out of cutting shapes from slabs. Here a thin slab of clay has been rolled out on a piece of cotton sheet. A small wedge shape is cut many times with an X-acto tool.

2. **OTHER** shapes to be used are cut freehand. You have to work quickly because the thin clay dries fast. When too dry it will cut with rough edges and will become difficult to handle.

3. **SMALL** round discs are cut with a "die" which, in reality,

is just a plastic pill bottle with both ends cut out. The clay shape sticks in the tiny bottle, but a small puff of air from the back end will push it out into your waiting palm.

4. Drilling holes in the pieces is most easily done with ordinary drill bits. They come in a variety of sizes. By simply spinning them between the thumb and forefinger, they easily go through the clay without any danger of cracking.

5. **SPIRAL** coils are interesting

decorative in themselves. Another simple but very effective procedure is to add a commercial stain to the clay to give it a speckled effect and then to glaze with a clear or semi-matte glaze.

Glazing is best done by dipping. It would be too tedious to try to brush the glaze on, and almost impossible to spray them. The pieces are picked up between the thumb and forefinger and "dunked" in the glaze for just a fraction of a second. This is enough to give a smooth, even coating. The glaze will dry immediately on the bisque or dry, green body. The spots left by the fingers can be easily touched up by dabbing on a touch of glaze with a finger or a brush.

Clean the holes and bevel the edges, so they will not fill up during firing.

THE EASIEST WAY TO FIRE

Since these pieces are small and are glazed on all sides, it is awkward to stilt them without leaving blemishes. Even though one side of a necklace, for example, will not be visible to the eye when worn, your pride of craftsmanship should dictate that you finish it as neatly and perfectly as the front.

The easiest way is to string the pieces on a nichrome wire (through their holes) and fire them in this manner. In this way, none of the outside edges are touching and there will be no telltale kiln marks.

Continued on Page 34



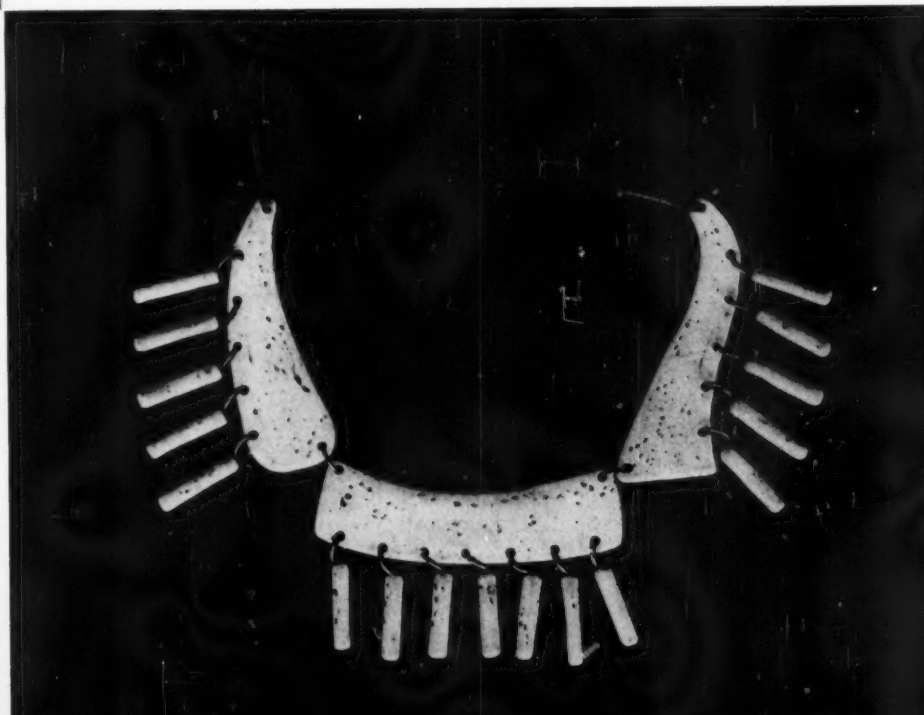
7.

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clay
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into

THE COIL is then wrapped
ed a toothpick, spiral fash-
and the spiral tightened by
ing in on the ends. This will
the wet clay stick together
round the spiral.

THESE PIECES will be quite
y and soft. They should be
on the toothpick until dry
gh to handle.

COMBINATION of large and small pieces
add mobility to this interesting
design. How the small loops are attached
is told in the text of the article.



UNDERGLAZE PAINTING

demonstrated by MARC BELLAIRE

SGRAFFITO

on colored greenware

SCRATCHING through underglaze with a sharp tool to expose the greenware is a decorating device familiar to most hobbyists. Called sgraffito, it is used mostly to give highlights and other decorative elements to a painted underglaze design.

But sgraffito doesn't have to be always "a decorative element." It can be the *entire* decoration. This is particularly interesting for those who are afraid of the brush and can work better with a hard tool because of their experience with pens and pencils.

The general idea is to cover the greenware with underglaze of a contrasting color and scratch through to create the design. You can use any of your dark underglaze colors on white greenware, or use white underglazes on darkly colored greenware.

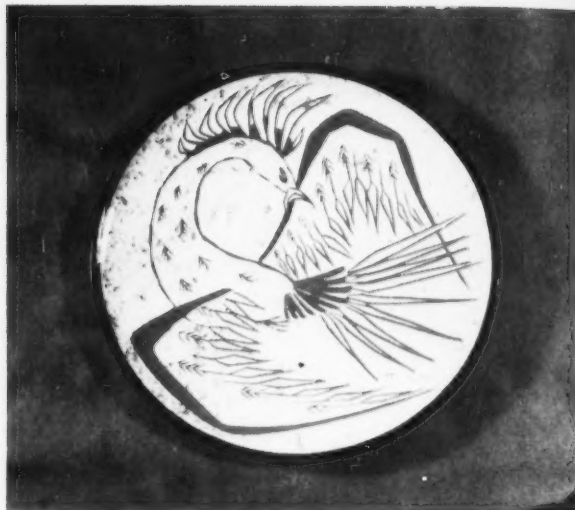
The colored greenware easiest to find is terracotta. This is cast from slip made from natural red clays, or slips to which ceramic stains have been added to resemble the deep-red terracotta color. If you cast your own greenware, you can make your own colors by adding ceramic stains to your slip and stirring thoroughly. A wide variety of colors are available in these body stains in powder form. You can also color the slip with underglaze, but use the intense colors or the results will be too light to show enough contrast for this sgraffito technique.

The coating of contrasting-color underglaze can either be brushed or sponged on. Sponging with light taps of a saturated sponge is usually the better technique. And if you don't cover the surface completely, you can get an interesting textured effect, like the one in the bird motif shown here.

When it has dried enough to be handled, sketch in your design with pencil and scratch and cut through to the contrasting body with your sgraffito tools.

A coating of clear or semi-matte glaze, and firing, complete the project. This idea can be used for quick and simple projects for Christmas giving. You can make a personalized motif by scratching through the person's name or cutting in the designs that point up vocations or hobbies. This is an interesting variation to ordinary underglaze painting, and all decorators will find it well worth knowing. ●

In this series of articles, no specific brand of underglaze is either suggested or implied. The nationally advertised brands are highly competitive in quality and price. Mr. Bellaire's advice is to use those brands you feel give you the best results.



TERRA-COTTA greenware was sponged with white underglaze and then the bird motif was scratched in. The deep red-brown design, somewhat depressed in the white sponged surface, makes a striking decoration. The piece was clear glazed.



PROCEDURE similar to above was used for this motif, although large areas were completely scraped away. This gives a much different effect from painting; the scraped areas show the scrape marks, adding to the interest.



COMBINATION of techniques was used here. The dark motif was painted on light greenware with a brush, then sgraffito was used for accents and highlights.

Ceram Activities

people, places & things

HOBBY CERAMIC SHOWS FEATURED IN "ITINERARY"

Because of the ever-increasing number of shows and exhibitions aimed exclusively at the hobbyists, CM has established a new department in its "Itinerary" section.

The "Itinerary"—as old as CM itself—has always been divided into a "Where to Show" section and a "Where to Go." The new third category, "Special for Hobbyists," has been established as a special service to the hobbyists and hobby suppliers. This new section calls more specific attention to these interesting and important activities.

This new section, as well as the "Itinerary" in general, is open to all information of interest to ceramic-minded people. To get publicity for your group, merely send the details to CM allowing sufficient time for deadlines. A minimum time would be approximately six weeks before the opening of the activity.

CLEVELAND ENAMELIST CREATES GIANT MURAL

The well-known Cleveland Enamelist, Edward Winter, recently completed one of the largest murals of his career. Measuring 5 feet high and 24 feet long, the mural was made in 42 sections on 16-gauge steel. It occupies one wall of the Administration Building at the Crown Filtration plant in Westlake, Ohio.



The enamel-on-steel mural tells the story of water purification and filtration from the time the water leaves the crib in Lake Erie until it comes from the faucet in the home.

The problem for the artist was to transpose the complicated detailed schematic drawings into the enamel medium. All types of enamels were used as well as all methods of application to achieve the various effects.

Well known nationally through his enamels and his recent book "Enamel Art on Metals" (available from the CM book department!), Mr. Winter comments, "I thought your readers might be interested to see the vast possibilities of enameling—beyond the small ashtray type of thing."

NEW EXPANSION FOR GARLAND CERAMICS

Anne and John Stearns of *Garland Ceramic Supply* are proud of a large new additional building to their mold shop. This is a part of a new expansion program, the Stearns announce.

Verne Elliott will be in charge of block and case layouts and mold production. Louis Hernandez will be in charge of modeling, sculpturing and mold production.

A building is also under conversion for a school for ceramic and art classes. The school will be under the supervision of Helen Elliott, nationally known instructor of ceramics. The Garland buildings are located just eight miles east of Greenville, Texas, on picturesque Super Highway 67, also known as Interstate Highway 30.

ART TEACHER WINS CANADIAN PRIZE

Mrs. Ruth H. Lutman, head of the art department at Ambridge, Pa., Junior-Senior High School, received first prize in enameling at the Canadian National Exhibition's international display of arts and crafts in Toronto, Canada. Sixty countries were represented among the competitors.

The Canadian National Exhibition is a 16-day annual event in Exhibition Park. It opened August 26, this year, and con-

Continued on Page 37

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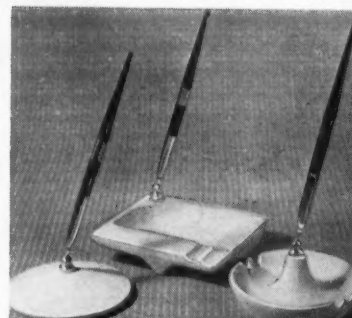
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A NORDIC CANDLEHOLDER

THE CHRISTMAS candle is a traditional symbol, used wherever the Christ Child's birth is celebrated. There are variations on the candle theme in every country; one of the most charming is the Nordic window candle.

A single tall candle is placed in a front window on Christmas Eve, and the children of the household are told that perhaps the Christ Child, disguised as a traveler and guided by the candle gleam, may visit their home.

STEP 1. To illustrate the candle theme, I felt that a very impressive holder should be used. I wanted some of the Old World flavor, so I patterned after an antique forged metal holder with its lifts, balls, and pedestals. Six different castings were used: Three pedestals, two balls, and an inverted rice bowl for the base.

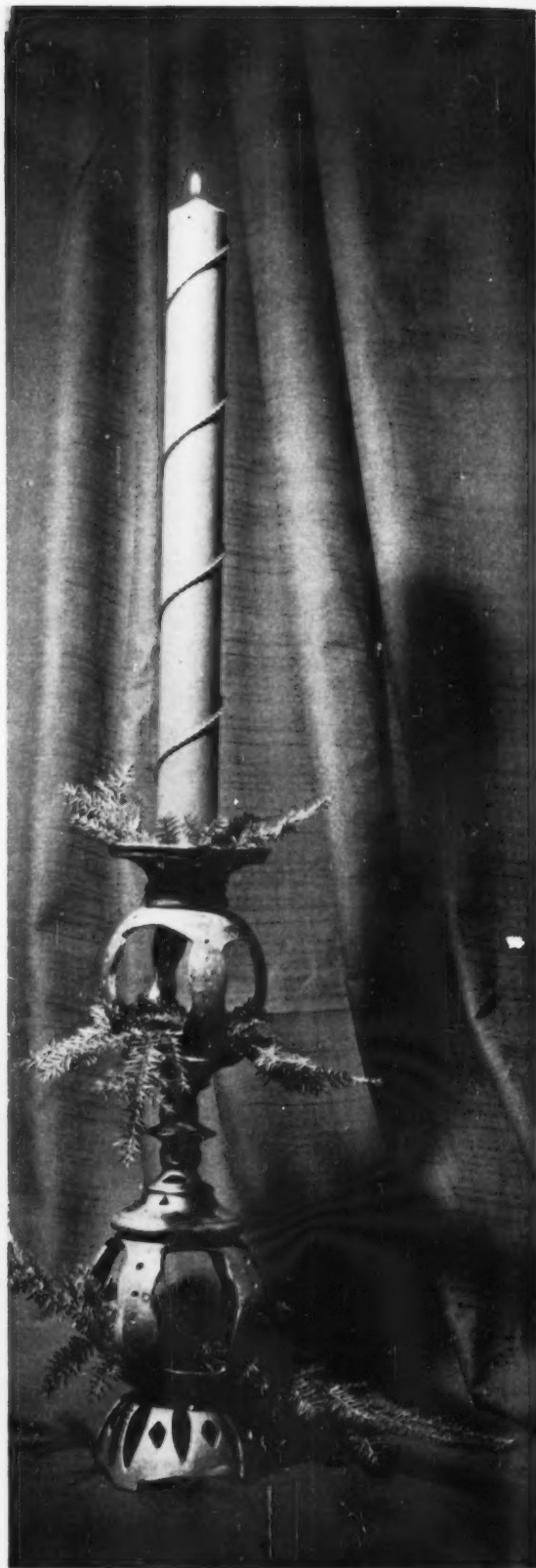
STEP 2. After casting and drying to a leather-hard stage, each piece was carved and pierced to approximate the antique metal. After bisque firing, a rough metallic glaze was applied, deliberately "starving" the glaze occasionally to form greenish "corroded-metal" areas, and refired to 06.

STEP 3. The various castings were then assembled with nuts and bolts (they can also be glued) and the antique candleholder completed with the exception of inserting a tall cathedral candle and a few sprigs of greenery. The holder is 15 inches tall; the candle, 15 inches.

The holder is also an excellent accent piece for everyday living. •



THE SIX PIECES of greenware above were cut and carved and put together to make the candleholder at the right. Complete with candle, it stands 30-inches tall.



Kiln-Formed Glass

Continued from Page 25

must be allowed when cutting circles and these margins are separated by the same radiating-line method described for cutting free hand.

If the scoring was done in a series of jerking motions, small points will protrude from the freed shape. Pinch these off with a pair of ordinary pliers by drawing the jaws together and downward. Never pinch the jaws together tightly at the level surface of the glass.

CLEAN UP ROUGH EDGES

These edges should now be given additional smoothing by working them over with a hard white Carborundum stone similar to the type used to remove stilt marks from the bottoms of glazed ceramic pieces. If a bench grinder is available, a coarse rubber-bonded abrasive wheel does an excellent job. Be sure to use a shield for the eyes when grinding glass on power machinery.

After grinding, the glass should be cleaned with detergent and water or with alcohol. Once cleaned and allowed to drain dry by standing on edge, the surface should not be touched. The glass should be handled only by the edges and stored in a dust-free container if it is not to be used immediately.

Holes may be drilled in the glass after firing with a spade drill obtainable at a glazier supply house. The slower speed of a hand drill will produce a better hole than the high speed of an electric drill.

Once you have mastered the cutting of "ordinary" types of glass, you can try some of the trickier glasses such as stained glass. Stained glass will usually have thick and thin sections within the same sheet and the pressure on the cutting tool will have to be varied accordingly.

This can be mastered with only a little practice. ●

How I Teach Enameling

Continued from Page 14

With children I come to astonishing results by not underestimating them. I also tell them first what enameling is all about. I don't let them use blanks in the beginning, either. They love to hammer out their copper and they do it splendidly. I have them work with paper first—paper sculpture. In this way they learn how to make patterns for enamel sculpture. They also wet inlay their designs; no sprinkling with fingers. They also learn how to control the technique, but I do not have them do the color chart. Not being frustrated adults, they find out these things all by themselves.

Children have to be told a thousand times not to lick their brushes to get a point, and to wash their hands. Yes, here I am again with the lead-poisoning bit!

Children have the strangest ideas—I have never seen such a three-dimensional dinosaur all enameled, as a little 9-year-old boy did for me once. There is no end to their imagination, if you let them work hard and not give them blanks. If you do, you get only cuff links and tie clips and such—all with initials. What a waste.

What we tell a child, he will remember for a lifetime, so better we tell him the real thing—not to smother, but to stimulate his imagination. There is no self expression in this technique, if one does not have the tools to express oneself with. The larger your vocabulary becomes, the better, in any language or expression of the arts. ●

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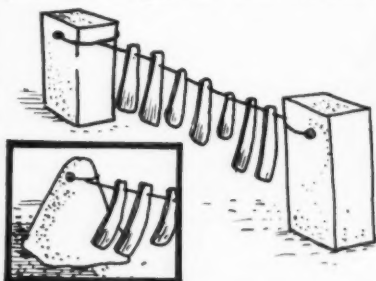
Long Island City 5, N. Y.



Costume Jewelry

Continued from Page 29

A sketch showing one of the possible setups for firing jewelry in this way is shown below. A piece of insulating fire brick can be used to support the length of wire. Another



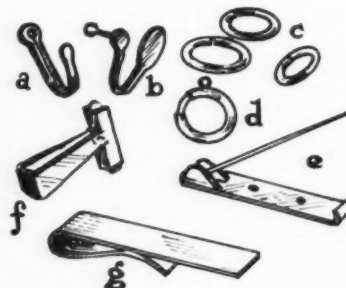
FIRING small jewelry pieces can be awkward, but not too difficult, if you use a few tricks of the trade. If they have holes in them, string them on a nichrome wire between soft firebricks, or cone shapes (inset) you made yourself from grogged clay.

handy way is to make two tall cone shapes from heavily grogged clay and hollow out the inside. Drill a hole in the top and stretch the wire from one cone to the other.

Earrings and other pieces that are to have findings glued to them should



ANOTHER firing aid, for pieces without holes, is to set them on tiny buttons of clay; or you can use wire-point stilts.



FINDINGS for all types of jewelry for men as well as women can be obtained from many mail-order houses or local suppliers. Above are: a—necklace hook; b—ear wire; c—jump rings; d—spring ring; e—pin back; f—cuff links; g—tie bar.

be left with an unglazed area on the backs so that the glue will have a better foothold. These pieces can be fired on small buttons of dry clay, the buttons sitting in the unglazed areas.

Most jewelry findings can be pur-

Continued on Page 38

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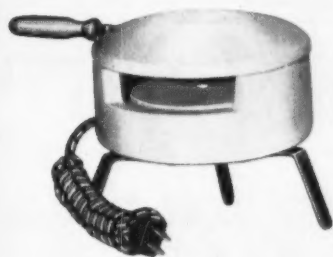
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New Jewelry-Enameling Kiln

An inexpensive small enameling kiln, able to reach enameling temperature in 15 minutes, is announced for the pre-Christmas buying period. It operates on regular household current and can take



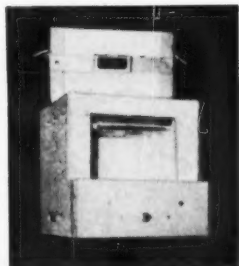
a single piece as large as six inches. It comes complete with a 24-page instruction booklet. *American Art Clay Co., Indianapolis 24, Ind.*

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A timer, that will give a buzzing warning at any pre-set time from 5 minutes to 1 hour, is small and can be worn while you work. Ideal for warnings on kiln firing and casting, claims the manufacturer. Available in different colors. They are under \$6. *Art-Craft Supplies, Inc., 180 N.W. 62nd St., Miami 50, Fla.*

Fast-Firing Enameling Kiln

A new enameling kiln, with a chamber approximately 6½ by 6½ by 3½, is said to fire five times faster than conventional



kilns. Called the "ENAMELETTE," it operates on quartz infra-red 500-watt lamps. A special window allows you to view the full enamel-firing procedure. *Argosy Industries, P.O. Box 322, Chagrin Falls, Ohio.*

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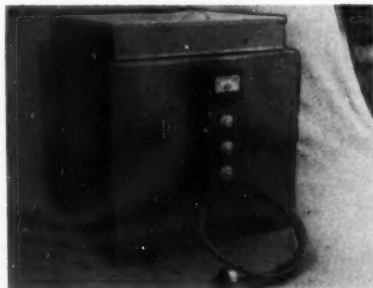
A completely self-contained spray gun for applying glazes need not be plugged



into anything—it operates on its own pressure can. Known as the "Jet-Pak," it gives constant pressure from start to finish. Additional cans of propellant are \$1.79 each; extra glass jars with caps are 15 cents each. *Sprayon Products, Inc., 2075 E. 65th St., Cleveland 3, Ohio.*

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rust and corrosion. The lid also has a "double-heat-lock design." Shown is the large-size model which can be switched to nine different heats for "custom" firing. *The T. H. Greenwood Co., Dept. C, North Hills, Pa.*

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Itinerary

Continued from Page 16

fee: 50 cents minimum for each entry; children, 25 cents each entry. Jury: ribbons for hobbyists and for professionals. Contact: Mrs. Clyde C. Hailey, 3132 Forest Ave., Ft. Worth 12.

WHERE TO GO

CALIFORNIA, LOS ANGELES

October 16—18

First International Festival of the Arts and Youth Conference, sponsored by The Pan American Cultural Association; at Alexandria Hotel, 5th and Spring Streets. Exhibits include sculpture, ceramics, and crafts.

FLORIDA, GAINESVILLE

October 4—25

"Midwest Designer-Craftsmen," Smithsonian Institution Traveling Exhibition, University of Florida.

GEORGIA, COLUMBUS

October 1—22

"Contemporary Indian Crafts," assembled by the Bengal Home Industries Association in Calcutta for circulation by the Smithsonian Institution Traveling Exhibition Service; at Columbus Museum.

ILLINOIS, ROCK ISLAND

October 10—11

Mississippi Valley Ceramics Show, at the Masonic Temple. Professionals, hobbyists, and children's work exhibited.

INDIANA, TERRE HAUTE

October 4—November 1

"Fulbright Designers," Smithsonian Institution Traveling Exhibition, Indiana State Teachers College.

NEW YORK, BINGHAMTON

October 5—November 1

Regional Art Exhibition, Roberson Memorial Center, 30 Front St.

NEW YORK, NEW YORK

November 3—17

Greenwich House Potters' juried show; hours: Mondays through Fridays, 10 a.m.—9 p.m.; Saturdays, 10 a.m.—6 p.m.; closed Sundays.

NORTH CAROLINA, RALEIGH

October 7—26

"National Ceramic Exhibition," Sixth Miami National, Smithsonian Institution Traveling Exhibition, North Carolina State College.

OHIO, CANTON

October 4—30

The 12th annual fall show, Art Institute, 1717 Market Ave., N. Exhibit includes sculpture and enamel.

OHIO, CLEVELAND

through November 1

Ceramic International; sponsored by the Syracuse Museum of Art; Cleveland Museum of Art.

WASHINGTON, SEATTLE

October 7—November 1

"British Artist-Craftsmen," Smithsonian Institution Traveling Exhibition, Seattle Art Museum, Volunteer Park.

WISCONSIN, MILWAUKEE

October 15—November 15

The 1959 Wisconsin Designer-Craftsmen 39th Annual Crafts Exhibition, at the Milwaukee Art Center. Display includes glass and ceramics.

Kingspin

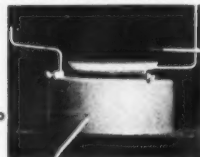
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CeramActivities

Continued from Page 31

tinued through September 12. Attendance averaged nearly 2,000 a day.

Mrs. Lutman's prize-winning entry was a large wing-shaped bowl with a wheat design enameled on copper. She is a member of the Ontario Chapter of the Canadian Handicrafts Guild in Toronto, and lives at Leetsdale, Pa.

LARGEST POT: 5 FEET TALL

"Here is a picture of my largest pot—which I thought you and your readers might be interested in seeing." This was the opening statement in a recent letter from Richard Peeler, Instructor of Art, DePauw University, Greencastle, Indiana.



There was a good bit of wide-eye opening when the photo tumbled out of the envelope to disclose this 60-inch pot which looks like it would rival any of the clay urns that Ali Baba's thieves were able to hide in.

Made of red clay, it has white slip areas and sgraffito designs and was glazed with a thin transparent glaze at cone 4.

Mr. Peeler adds, "While this is the largest piece I have ever fired and glazed, it is not my largest piece ever built. In the background of the picture is our home. I built the walls of surface red clay dug from the site, to which 65 percent coarse grog was added. The house is 63 feet long with monolithic walls 18 inches thick. The house is stuccoed outside and plastered inside."

Earthenware . . .

Continued from Page 17

(and it takes out the inevitable strand of burlap and two small wooden splinters that always seem to be in my slip batches).

When put on plaster bats these bodies lose their surplus water rather slowly and there is a tendency to use them a little too soft. Be sure to de-water them until they are quite firm, or even a bit stiff. They soften some during the wedging.

Go easy on the water when throwing because the frit, being slightly soluble, has an undesirable deflocculating action which throwing water intensifies. The A composition is best in this respect since M & D clay and bentonite do not deflocculate. ●

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Costume Jewelry

Continued from Page 34

chased from local ceramic studios or from mail-order houses. Some specialty items you'll have to make for yourself; for example, the tiny "eyes" that are used for the dangling pieces in the necklaces are easily made by merely twisting small lengths of wire



HANGING loops for the multiple-piece necklaces can be made from fine wire. The simple steps are shown above: A loop is twisted and set into the hole in top of the fired piece; and held in place with glue.

to form a typical "screw eye." These are then glued into place after the pieces are fired.

THE EXAMPLES shown in the article are just a rough idea of what you can do with clay in the area of jewelry. The few step-by-step photos will give you an idea of one way of working. Between the two, I hope you will see the vast possibilities for gifts and just plain fun. •

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The following back issues of Ceramics Monthly are still available at sixty cents per copy (Ohio residents add 3% sales tax). We pay postage.

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